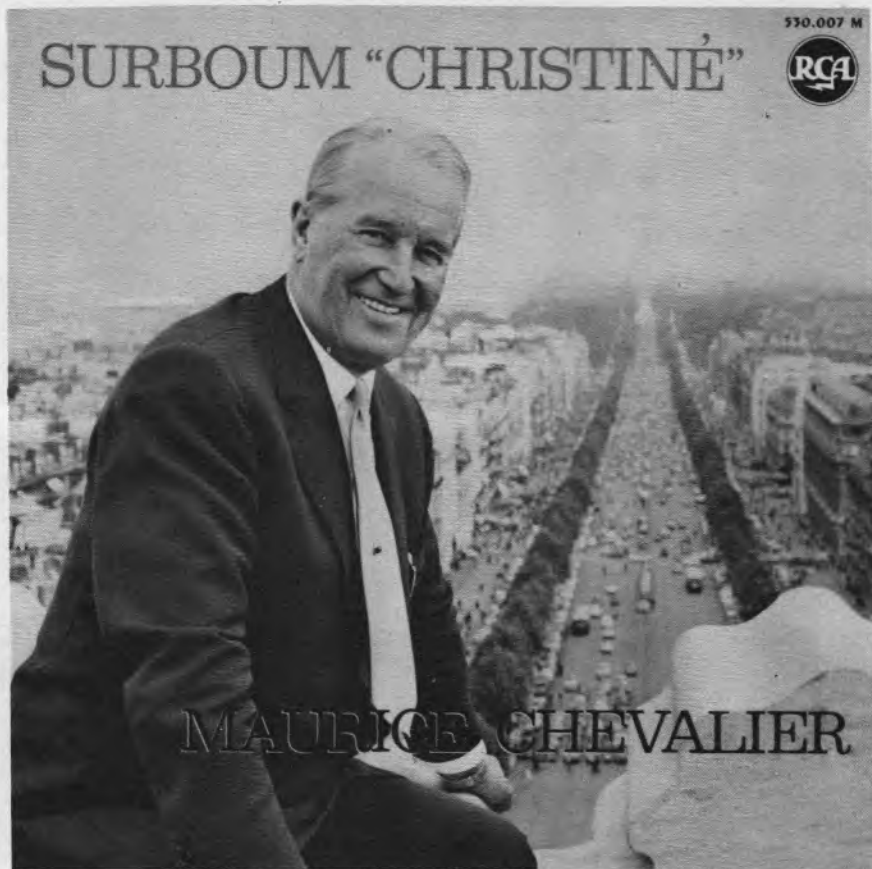


The Talking Machine Review

INTERNATIONAL

NO. 14 February 1972



Maurice Chevalier
1962.

ALTCHEVSKY
in 'Romeo'



KLEMENTIEV
as Herman in 'Pique Dame'



K L E M E N T I E V

The following is a second extract from "Singers of Imperial Russia", a biographical dictionary of Russian singers of the late nineteenth and early twentieth centuries which Michael Wyler expects to complete within the next few months.

KLEMENTIEV, Lev Mikhailovitch. (20th March, 1868 - 13th October, 1910).

Russian operatic tenor. He began his career as an operatic singer in 1887, appearing in Kharkov, St. Petersburg and other towns. He was with the Setov Private Opera Company in Kiev from 1888 until 1889, in Tiflis with Forkatti in 1889-90 and in 1890-91 in Moscow, where he was engaged by the Bolshoi Theatre in 1892. In 1903 he sang in the provinces and occasionally in Moscow with Mamontov's Private Opera, where his most famous rôle was that of Nero in Rubinstein's opera of that name.

He was the first to sing the rôle of Bobil in 'Snegurotchka', Volynsky ('The Ice Palace' by Koreshtchenko), Rudolph in Cui's 'Angelo', and others. He had a natural voice of exceptional range and contemporary critics were agreed about his remarkable musical and dramatic gifts. He was equally at home with lyrical parts such as Lensky and with dramatic rôles like Raoul in 'Les Huguenots'. His singing of the rôle of Hermann in 'Pique Dame' was particularly admired.

He recorded a total of fourteen titles for the Gramophone Company in St. Petersburg in the winter of 1902 - 03 and circa 1909. The records are of great rarity and are eagerly collected.

(Copyright Michael Wyler 1972)

Opposite we illustrate Klementiev as Herman in 'Pique Dame'. We also see Altchevsky (the subject of Mr. Wyler's article on page 103, October 1971 'Talking Machine Review International') in 'Romeo'. As the original card was among a collection originating in Paris, it might well have been a rôle which Altchevsky sang there.

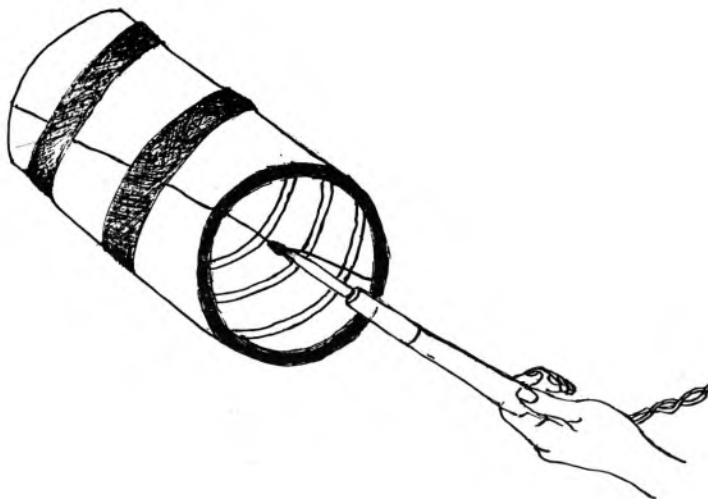
* * * * *

MAKER OF THE MICROPHONE AWARD

GARRARD GARNERS 'MIKE' FOR 1971

Marking the first time that a manufacturer has earned the 'Maker of the Microphone Award', Britain's Garrard Engineering Ltd. walked off with the coveted trophy for 1971, the ninth time the award has been presented. Given annually in memory of Emile Berliner, inventor of the microphone, disc record, gramophone and the method of mass-producing disc recordings from a single master, and who also created the famous "His Master's Voice" trade mark, the trophy, which depicts his relief replicas of the gramophone, disc and microphone, is shown in the photograph on page 175 being presented by Oliver Berliner (left), grandson of the inventor, to Garrard's manufacturing manager, George Thompson-Gordon for their creation of the "ZERO 100" tone arm system, the first practical pickup arm that eliminates tracking error and the record wear and distortion caused thereby.

Mr. Thompson-Gordon made the trip to America to accept the award which was presented at a banquet in New York on 7th. October that was sponsored by British Industries Company, Garrard's exclusive representative in the United States. Congratulating Garrard were Mr. Allen Christensen of the British Trade Development Office, representing Her Majesty's Government, plus two previous Award winners, Dr. Harry F. Olson of RCA, renowned inventor of the velocity microphone, and Charles Gilbert McProud, former publisher of Audio Magazine, plus many representatives of the industry trade press. British Industries Company has launched an elaborate advertising campaign featuring full-colour reproductions of the trophy.



REPAIRING CRACKED WAX CYLINDER RECORDS BY T.DENNE

In one sense, to think of bringing the surfaces of a cracked record together on the sound side is of course a physical impossibility, because, as one would expect, whenever the stylus crosses the break in molecules an annoying click occurs, which incidentally does little harm to old acoustic reproducers but must never be allowed to happen to modern hi-fi pickup cartridges.

However in the case of brown and black cylinder records it is possible to repair them on the "wrong side" in such a way that they can be played satisfactorily. Some years ago during the war when the writer was surgical instrument making, and repairing electrical cauteries the experiment was tried of welding or running the wax of a cracked cylinder together between the inner spiral. If the phonograph cylinder is in more than one piece, it must be carefully fitted together and is best held with two or more elastic bands as shown. Now, the cautery blade which is really an electrically heated platinum wire loop is ideal, but the expense of one of these with its regulating transformer would not be justified. Something almost as good is the small pencil soldering iron used by radio constructors, or at a pinch, one of the metal meat skewers used by butchers or a metal knitting needle warmed in a gas flame, if the soldering iron is used, it should not be made too hot. After the wax has run together between the threads, the record can be carefully offered on the phonograph mandrel and if all goes well, the sound track from the past will come to life.

* * * * *

W A N T E D

Collector would like to purchase any type of cylinder phonograph and parts. Cylinder records. Horned gramophone. Musical box. Polyphon or any other type of mechanical music preferably in need of restoration as this is my hobby. Full details and price please. Willing to travel anywhere to collect large items. M.J.BURT. 20, LUCAS PLACE, LEEDS LS6 2JB. phone Leeds 23252

* * * * *

THE EDITOR hopes to see you all at the VINTAGE RECORD BAZAAR on Saturday 4th, March in St. Silas Hall, Penton Street, Islington, London N1. Doors open at 10 a.m. It will be good!!!

W A N T E D

EDISON DISC MASTERS

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BY

RAYMOND
WILE

(continued from page 128)



London	12"	412,S1,S2	Faust- Le parlate d'amore	Luisa Garibaldi
			Master <u>waxes</u> of S1 & S2 exist	
London	12"	413,S1,S2	Cavalleria Rusticana - Bada Santuzza	Italo Cristali & Luisa Garibaldi
			Plated master of S1;Test of S1 on ED12-61;Master <u>wax</u> of S2	
London	12"	414,S1,S2	Trovatore- Racconto d'Azucena	Luisa Garibaldi
			Master <u>wax</u> of S2	
London	12"	415,S1,S2	Rigoletto - Bella figlia dell'amore(Quartetto)	Maria Galvany,Luisa
			Rejected by Edison 6/1914	Garibaldi,Umberto Macnez and
				Romano Rasponi
		416	TRIAL	
		417	If the wind had only blown the other way	Bessie Wynn
		418	Under the double eagle -March	Band
			Remake of 264	
London		419	Traviata - Dei miei bollenti spiriti	Italo Cristalli
London	12"	420,S1,S2	Erodiade- Egli e bel	Maria Farnetti
			Master <u>wax</u> of S1;plated master of S2	
London	12"	421,S1	I Pescatori de Perle - Mi par d'udire in ancora	Umberto Macnez
			Master <u>wax</u> of S1	
London	12"	422,S1	Barbiere di Siviglia - Ecco ridente in cielo	Umberto Macnez
			Master <u>wax</u> of S1	
London	12"	423,S1,S2	Otello - Credo in un Dio crudel	Giuseppe Kasmann
			Master <u>waxes</u> of S1,S2	
London	12"	424,S1	Carmen - Il fior che avevi a me tu dato	Italo Cristalli
			Master <u>wax</u> S1	
London	12"	425,S1,S2	Serenata di Braga	Maria Farnetti
London	12"	426,S1,S2	Extase (Master <u>wax</u> of S2)	Giuseppe Kashmann
London	12"	427,S1,S2	Tosca - Amoro sol per te	Maria Farnetti & Umberto Macnez
			Master <u>waxes</u> of S1 & S2	
London	12"	428,S1,S2	Dinorah(Master <u>waxes</u> of S1 & S2)	Giuseppe Kashmann
London	12"	429,S1	Lohengrin - Racconto:Da voi lontan	Italo Cristalli
			Master <u>wax</u> of S1	
London	12"	430,S1,S2	Amico Fritz - Ed anche Beppe amo	Umberto Macnez
			Plated master of S1;Master <u>wax</u> of S2;Test of S1	

London	431	Goiconda - Cielo e mar	Italo Cristalli
London	12" 432,S1	Marta - M'aapari	Umberto Macnez
		Master <u>wax</u> of S1	
London	12" 433,S1	Adrianan Lecouvreur - Io son l'umile	Maria Farnetti
		Plated master of S1	
London	434	La Wally - Ebben, ne andro lontano	Maria Farnetti
London	10" 435,S1,S2	Boheme - Quartet, Maria Farnetti, Luisa Garibaldi, Italo Cristali, Romano Rasponi	
London	436	Tosca - E lucevan le stelle	Italo Cristalli
London	437	Iris - Apri la tua finestra!	Italo Cristalli
London	438	Don Carlos - O Carlo, ascolta	Giuseppe Kashmann
London	439	Boheme - Mi chiamano Mimi	Maria Farnetti
London	440	Madama Butterfly - Un bel di	Maria Farnetti
London	10" 441,S1	Madama Butterfly - Via dall' anima pena	Maria Farnetti & ItaloCristalli
London	442	Pagliacci - Vesti la giubba	Italo Cristalli
New York	443	Les Sirens, waltz (?12/6/1910)	Orchestra
New York	444	Santiago, waltz (?12/6/1910)	Orchestra
New York	445		
New York	12" 446		
New York	447		
New York	448		
New York	449	La Gitana, waltz (12/7)	Orchestra
New York	450	Breeze of the night (12/7)	Orchestra
New York	451	Love and Spring, waltz (12/7)	Orchestra
New York	452	Over the waves (12/8)	Orchestra
New York	453	April Smiles (12/8)	Orchestra
New York	454	Señorita ,waltz (12/8/1910)	Orchestra
New York	455	a)Thy beaming eyes.b)Mighty lak' a rose	Elizabeth Spencer
New York	456	TRIAL	
New York	457	12" TRIAL	
New York	12" 458,S1,S2,S3.	Carmen- Toreador Song (19.December,1910) GiovanniPolese & the Metropolitan Opera House Chorus	
		Master <u>wax</u> of S1. Plated masters of S2 & S3.	
New York	459	Swallows, waltz (12/9/1910)	Orchestra
New York	460	The Queen, waltz (12/9/1910)	Orchestra
New York	461	Danube waves, waltz (12/10/1910)	Orchestra
New York	462	Loveland waltz (12/10/1910)	Orchestra
New York	463	Daughter of love, waltz (12/10/1910)	Orchestra
New York	464	Thousand and one nights, waltz (12/13/1910)	Orchestra
New York	465	Paquita waltz (12/14/1910)	Orchestra
New York	466	Carlotta waltz (12/15/1910)	Orchestra
New York	10" 467,S2,S3.	Wedding of the winds waltz	Orchestra
New York	468	Impassioned dream waltz	Orchestra
New York	469	Violets, waltz	Orchestra
New York	470	Angel of love waltz	Orchestra
New York	471	Blue Danube waltz (12/15/1910)	Orchestra
New York	472	Que se va a cerrar - Jota del Morapio	Saturnino Navarro

New York	474	Los Barrachos - Cancion del Floreo	Saturnino Navarro
New York	475	El ultimo chulo - Tango del automovil	Saturnino Navarro
New York	476	Emigrantes - Granadinas	Saturnino Navarro
New York	477	El Grumete - Barcarola	Saturnino Navarro
New York	12"478,S1,S2	Cavalleria Rusticana (12/19/1910)	Metropolitan Opera Chorus
		Master <u>waxes</u> of S1,S2	
New York	479,S1,S2	El amigo del alma	Saturnino Navarro
		Plated master of S1,Working mold of S1 in vault.	
New York	480	La Patria chica - Cancion de Espanita	Saturnino Navarro
New York	481,S1	La tempestad - Cancion de Mateo	Saturnino Navarro
		Plated master of S1,Working mold of S1 in vault	
New York	482	La Alegria Bal alom - Guarcho	Saturnino Navarro
New York	483,S1	La Reja de la Delores - Habanera del Porron	Saturnino Navarro
		Plated master of S1	
New York	484	Alma de dios	Saturnino Navarro
	485		
New York	486	The Lost Chord	Alexander Prince,concertina
New York	487,S1	Scottish Lassie	Alexander Prince,concertina
		Plated master of S1	
London	488,S2	I'm shy Mary Ellen	Jack Pleasants
London	489	Ma Ma	Jack Pleasants
London	490	Liza 'ad 'old of my 'and	Jack Pleasants=
London	491,S1	Conclusions	Jack Pleasants
		Plated master of S1	
London	492	Drake goes west	David Brazell, baritone
London	493	I'd like you in velvet	Maurice Farkoa
London	494	The little white hand	Maurice Farkoa
London	495,S1	There is a green hill far away	David Brazell,baritone
		Plated master of S1	
Lonf	496	Song of Thanksgiving	Violet Openshaw
London	497	The garden of sleep	Violet Openshaw
London	498	The river of years	Violet Openshaw
London	499	Two little dirty hands	Maurice Farkoa
London	500	I beg your pardon	Maurice Farkoa
London	501	There little girl,don't cry	Maurice Farkoa
London	502	Grammatical Grievances (rejected)	Maurice Farkoa
London	503	Nina,Ninette,Ninon	Maurice Farkoa
London	504	The Toy	Maurice Farkoa
London	505	Life is a bubble	Maurice Farkoa
London	506	Le fou rire (laughing song - in French)	Maurice Farkoa
London	507	Abide with me	Violet Openshaw
	508	TRIAL	
	509	TRIAL	
	510	TRIAL	
	511	TRIAL	
London	512	Damnation of Faust - Aria della rose	Angelo Scandiami, baritone
London	513	Carmen - Canzone del Toreador	Angelo Scandiami,baritone
London	514	Putitani - Ah! per sempre	Mariano Stabile,baritone
London	515	Guglielmo Tell - Resta immobile	Mariano Stabile

London	516	Barbiere di Siviglia - Largo al factotum	Mariano Stabile
London	12" 517,S1,S2	Pagliacci - Ballatella	Aino Ackté
		Plated master of S1	
London	12" 518,S1,S2	Bohème - Valse de Musetta	Aino Ackté
		S2 - Hold	
London	519	Gioconda - O monumento	Mariano Stabile
London	520	Madame Chrysanthème - Valse des cigales	Aino Ackté
London	521	Manon - Gavotte	Aino Ackté
London	522	Faust - Serenata	Angelo Scandiani
	523	Trovatore - D'amor sull'ali rose	Adelina Agostinelli
	524	Trovatore - Tacea la notte placida	Adelina Agostinelli
	525,S1,S2	Ernani - Ernani involami	Adelina Agostinelli
		Plated master of S2	
London	526 526,S1	Germania - All'ardente desio	Paola Koralek
		S1 Hold	
London	527	Frühlingsstimmen (Strauss)	Aino Ackté
London	528		Paola Koralek, soprano
London	529	Forza del Destino - Madre pietosa	Paola Koralek
London	530	Tosca - Vissis d'arte	Paola Koralek
	531		
	532,S1,S2	Andrea Chenier - La mamma morta	Adelina Agostinelli
London	12" 533,S1	Aida - m O patria mia	Adelina Agostinelli
		Master <u>var</u> of S1	
London	12" 534,S1,S2	Don Carlos - Tu che la vanita	Adelina Agostinelli
	535,S1,S2	Gioconda - Suicidio	Paola Koralek
	536	L'Ebreo	Paola Koralek
London	537	Tannhäuser - Dich, teure Halle	Edyth Walker
		All molds scrapped	
London	538	Walküre - Ho-Jo-To-Ho!	Edyth Walker
		All molds scrapped. Recently a test was located of S1.	
		Test of S1 on ED Spec.3.	
London	539	Tom Jones (German) ? Waltz song	Constance Drever
London	540	Amasis - Little princess look up	Constance Drever
New York	541	Casino tanz, waltz	Orchestra
New York	542	Jolly Fellows, waltz	Orchestra
New York	543	Over the waves, waltz	Orchestra
New York	12" 544	Wilhelmina waltz	Orchestra
		Plated master of S1	
New York	10" 545,S1,S2	E minor concerto - Finale	Albert Spalding, violin
		Master <u>var</u> of S1	
New York	546	My Old Kentucky Home (3/7/11)	Elizabeth Spencer
London	12" 547	-Aria de la cantata de la Pentacosta	Aino Ackté
London	12" 548,S2	Si j'avais vos ailes	Aino Ackté
London	12" 549,S1	Ständchen (Strauss)	Aino Ackté
		Plated master of S1	
London	12" 550,S1,S2	Hersog Magnus (Sibelius)	Aino Ackté

(This listing copyright by Raymond Wile, 1972)

David Bispham

LAURIE HERVINGHAM-ROOT

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(Part 7, continued from page 132)

P A T H É Hill and Dale discs.

Ten - inch		U. S. A. 1917 - 1918	Needle-cut reissues on Perfect.
27002	Our Country for ever (Baynes)		
	Dixie (Emmett)		11526B (11526B)(66128 - 1)
27003	Tommy Lad (Margetson)		11526A (025077A)(66166 - 1)
	Marching through Georgia (Work)		
27008	Warriors Bold (Adam)		
	Lady Moon (Brahms)		
Twelve - inch			Ten - inch
59001	She wandered down the mountainside		
	Two Grenadiers (Schumann)		025099A (66916 - 1 ??)
59008	Mistress Magrath (Duncan)		025099B (66002 - 1)
	Little Billy (Peel)		
59020	Danny Deever (Damrosch)		
	When the Boys come Home (Speaks)		

I do not know any of Bispham's Pathé records as such. Nor do I know anything about their period of life and countries of issue. What an admission to make! But the truth must be faced. Nor do I know how many of these titles were released on needle-cut records. I have four such titles - which may be the total of such transfers. There may have been more. These Pathé discs (as well as needle-cut issues) are well nigh unknown in Australia. It is because of this general lack of knowledge that I must perforce treat these recordings in like manner.

Purely from the titles we find a few "patriotic favour" titles, interspersed with a few newer titles that he had not previously recorded. A second run for 'Two Grenadiers' and a final fling for his old tried and trusted favourite - 'Danny Deever'.

As noted earlier, I have four of the twelve titles on needle-cut discs. The ten-inch were issued on ten-inch Perfect and the twelve-inch titles on ten-inch Actuelle. I have given such numbering detail as I could from the numbers on and impressed under the label. There seem to be some discrepancies in numbering, in that certain numbers shown do not fit in with others of the numbering. Thus I could find no sign of an expected '02507/B' on 'Dixie'. '66916 - 1' seems far removed from the rest of that series. I leave it to readers to decide what these various numbers stand for.

11526A Tommy Lad (Margetson).

Originally mistitled as 'Tell me lad'. I do not know the music here and can only criticise on what I hear on record. Diction is good. Could be a song of advice given by his father to his yet very young son. The older man has seen the pitfalls of life and warns the youngster of them and how he can overcome the difficulties. A quiet piece of sentiment, but none-the-less acceptable for all that. Singing good.

11526B Dixie (Emmett)

This rousing march is somewhat spoilt by backward recording. Bispham sings it well with much gusto and feeling. A wind instrument which is scarcely audible (?piccolo) takes up the melody between the verses near the end of the record. Very distant, it spoils what would have otherwise been a good record. Despite its faults, I still like this record. The singer

carries it to what success as can be claimed for it. Interesting to play after the Eames recording.

025099A The Two Grenadiers (Schumann)

A most vivid performance of this old war-horse. The recording is good and the words come over excellently. Perhaps it is because I know the song so well that I hear them better than in 'Mistress Magrath'. My only criticism here is that the whole thing has a "stop watch" atmosphere about it. "No dawdling Davey" seems to be the watchword. Much the same as the Columbia recording, Bispham using his own translation. One noticeable change - the final phrase of the Columbia recording he sings "My emperor, Napoleon, defending", while in this record he uses the more usual version of "My emperor, my emperor, defending". Each to his own.

025099B Mistress Magrath (Duncan)

Again I do not know the music and in this case the recording machine does not catch the words. I cannot comment on the song other than to say that it is a rousing ballad in a minor key with a refrain at the end of each verse. This is sung in a most rousing manner. I sounds like "too - roo - row - row - row" (the row rhyming with 'cow'). It is sung with great gusto and verve so the pity of it is that I cannot catch the words. Sorry, but that's how it is.

EDISON DIAMOND DISCS
TEN - INCH (undated)

560 America (Carey)

I am not, nor have I been, a collector of Edison records, interesting though they are. I can say nothing of this record. A check with local Edison collectors (such as I know them) has yielded nothing. One collector says that the catalogue number does not fit in with those generally in use... if the recording date is about 1917 - 1918 period. I have been told that the music is the same as that used for the British National Anthem.

So much for Bispham and his records. If anyone is interested in the life of the singer I would suggest borrowing or buying a copy of the book "A Quaker singer's Memories". It is a fascinating study of the singer and the man. His book is noteworthy in that if he cannot say good of another singer, then he says nothing. A somewhat rare characteristic of a clan who generally have a hide like a rhinoceros. He had the highest regard for Lilli Lehman. Also he says that all singers owe something to Maurel. This appears to be inreference to that singer's

artistic stature. A leading writer in the U.S.A. stated that he knows of six singers of the period (1890 - 1910 circa) who could fill the Carnegie Hall without the help of "Assisting artistes". Bispham was the only male singer in this group. Nowadays nobosy would condescend to have an "assisting artiste". The pity is that so very few singers these days are capable of singing an unaided programme and still hold the audience's interest. Of course, programmes are so much shorter now. In Australia we start a concert at 8 p.m. or 8.15 p.m. and finish at 10.0 p.m. This includes a twenty-minute interval and encores if any!

I sometimes wonder whether a singer of Bispham's calibre and period would go down with the present day audiences. In some cases, his recorded repertoire would mirror his concert items. He says that he used to sing the Falstaff "Quand ero gaggio" in Italian and then his own English adaptation. A friend of mine heard him do this during his Australian tour just prior to World War I. This recital included Erlkönig (Schubert), Wanderer, Adelaide (Beethoven), the Falstaff and Pirate song, among others. I think that Bispham was a sufficiently versatile

singer to be able to "make the grade" today with some modern audiences. Perhaps some of his national ballads would raise a few eyebrows. It is certain that some of them would not be better sung by any of our present day baritones than they were by Bispham.

* * * This appraisal of David Bispham's recordings is concluded here. In a future issue we shall print a discography of his recordings.

* * * * *

O B I T U A R Y.

Mr. P. G. HURST

It is with great regret that we announce the death of Mr. P. G. Hurst on 5th. February at the age of 87. Mr. Hurst suffered a stroke some eighteen months ago and his life has been more of an 'existence' since then.

He will be chiefly remembered for his writings on vocal recordings. There is no doubt that his book "The Golden Age Recorded", first published in 1946, did much to rejuvenate record collecting in the field of "Golden Age" vocal recordings after the black years of World War Two. It has become the starting-point for many a collection since then.

Having heard many of the now legendary singers perform, it is natural that he became the doyen of authorities, and in a way, a kind of legend himself.

* * * * *

HOW I SECURED A RECORDING OF MR. EDISON'S VOICE

By MARK SILVERSTONE

President of Silverstone Music Company.

Possibly the only time Mr. Edison ever tried to make a record was in 1877, when he used the sentence, "Mary had a little lamb" in his first attempt to learn whether it was possible to record and to reproduce sound. When he heard the words repeated by the tinfoil phonographs upon which his experiment was made, he himself was astonished, although the reproduced sound was far different from the actual voice. For years numerous attempts have been made to have Mr. Edison record his voice, which requests were always refused by Mr. Edison. His answer was, "The public will not be interested in my voice, and I have heretofore kept back because of the fact that the voice is not being reproduced in its natural tones. My voice is of such character, being high-pitched, that any alteration would affect it and it would therefore be unpleasant to the ear." Since the advent of the New Edison there has been quite an insistent demand by Mr. Edison's admirers that a record of his voice be made, to be handed down to posterity. Last February the writer broached the subject to Mr. Edison, suggesting that "now", since the New Edison Records the overtones, bringing out the voice in quality true to the original without alteration, you should have no hesitancy in permitting the public to hear your voice to be handed down to posterity." He modestly asked, "What could I speak about?" My reply was, "Say some-



BY MARK SILVERSTONE,
Pres't Silverstone Music Co.

thing patriotic. Tell the people that the National Airs of the Allies should be played in conjunction with our own and that we should give credit to the Allies for their work. "Induced by his patriotism, he jumped at the idea and immediately prepared a speech which was taken into the phonograph. Upon hearing the reproduction thereof, he gave his O.K. to the record saying, "That is my voice". The writer has brought with him from his last trip this record, from which a number of duplicates have been made.

*****The above was taken from a fifty-two year old newspaper cutting kindly loaned to us by Mr. Jim Walsh who wrote, "A short time ago I received a letter from a lady whose father was Mark Silverstone, who was often called the ablest and most enthusiastic Edison wholesaler. She sent me a clipping from a 1919 St. Louis newspaper, in which Mr. Silverstone told of how he persuaded Mr. Edison to make the record of "Let Us Not Forget", which was issued both on Diamond Discs and Blue Amberol cylinders. I have written an article for 'Hobbies', called "The Truth About 'the Only Recording of Mr. Edison's Voice'". It shows that this is not the only one made by T.A. Edison. It is funny that many people having a copy of "the only recording of Mr. Edison's voice" - which means the only one offered for general sale - believe they have THE ONLY COPY IN EXISTENCE. I once heard a network radio program on which the announcer pompously intoned that: "We are now about to play the only record in the world of Thomas A. Edison's voice." I had guessed that was what it would be when he said a few moments earlier they were about to play "the rarest record in the world." Actually the thing isn't rare, because Edison made a special effort to sell it and many thousands of copies were distributed."

Editor's note: Thank you Jim for the clipping, of which we actually show a picture of Mark Silverstone overleaf. We look forward to reading your full article in 'Hobbies' which we recommend to those not yet subscribing to it. In addition to Mr. Walsh's monthly article, there is another on the topic of old vocal recordings by Mrs. Favia Artsay.

..... While on the topic of old newspaper cuttings we progress to a tiny cutting which was sent in ages ago and has become separated from the covering letter. It is from the correspondence column and goes as follows.....

VOICES OF THE DEAD

Dear Sir, "You state that "there is in existence a record of a speech by Mr. Gladstone made in 1890 for the Edison Phonograph Company." I was present when the recording of this message took place, but I doubt about the original "record's" being broadcast in this country, and would call your attention to the actual facts.

This "Record" was not in the form of a speech, but a message, or spoken letter, to Mr. Edison, and it was the result of a promise to Colonel Gouraud (Mr. Edison's European Representative), who first introduced the marvels of the phonograph to Mr. Gladstone. The driving up in a brougham of Mr. and Mrs. Gladstone in 1890 to Edison House is as vivid in my memory as if it occurred yesterday.

As previously arranged, when Mr. Gladstone completed his message Colonel Gouraud personally removed the cylinder from the machine and handed it over to me. A correct written transcription having been made, this precious waxen "record" wrapped in cotton wool, placed in a wooden box, and sealed, remained untouched in the safe at Edison House for at least four months before Colonel Gouraud sailed for America and presented it personally to Mr. Edison.

GEORGE MUNRO

Upper Tooting, London SW.17

(Similar to those believing they have the only recording of Edison's voice, so many believe they have a recording by Mr. Gladstone. However, many spurious "Gladstones", "Lord Roseberys, etc. were sold in Britain. In fact, they may not have been deliberate "fakes", because although described as So-and-so's speech on the occasion of this or that, they never said who actually made the recording, although it was implied that 'The Great One' had done so. Editor)

Distinguishing Features of
The EDISON RADIO and
Radio-Phonograph Combinations

. . . *The Chassis.* Three stages of radio frequency, detector, and two stages of audio. For A. C. operation—using four "226" tubes, one "227" tube, one "250" tube and one "251" rectifier. The chassis is solidly and rigidly constructed, and is insulated against high voltages. Adequate adjustment for voltage fluctuations. The circuit is highly shielded.

. . . *Super-Power Amplifiers.* All models are equipped with super-power amplifiers, using the new RCA "250" tube.

. . . *Dynamic Speakers Built In.* In the Edison Radio and Radio-Phonograph Combinations, the oversize Peerless Dynamic Speaker reaches its greatest excellence by the use of a "250" tube.

. . . *Long Distance Switch.* The Edison Radio for local work is a straight radio frequency receiver of super-selectivity. When distance is desired, the turn of a switch makes it sensitive to the highest degree. Distant stations which cannot be heard with the average radio frequency receiver can be brought in with excellent volume.

. . . *Tuning Control.* Single dial with divisional numbers. Calibrated wave-lengths are also shown. Dial is illuminated from the interior.

. . . *Phonograph Jack on Radios.* A radio to phonograph change-over switch is located on front panel of radio, while a concealed lead-in permits permanent installation. Brings any pick-up equipped phonograph up-to-date by giving it superlative electrical amplification.

. . . *Radio - Phonograph Combinations.* Fully electric. Each contains in addition to the Edison Radio an electric amplifying phonograph, electrically driven. Has the only electric pick-up that plays all types of records—both hill-and-dale and needle-type.

. . . *Cabinets.* Edison Cabinets are made in our own plants, of the finest woods, specially selected for grain. Solidly built and finished to endure, they rank with the furniture of the finest homes.

THOMAS A. EDISON, INC., ORANGE, N. J.

"The
New Voice
of the
Skies"

The
EDISON RADIO
and
RADIO-PHONOGRAPH
COMBINATIONS



Model C-2. Radio and Electric Phonograph.
Completely electrified. The cabinet of blended walnut finish, with its ornamental panels of burl maple, fits pleasingly into any interior, harmonizing with other furniture. Its doors fold inconspicuously back, flat along the sides, revealing four gold-embossed record albums.

Size 48 $\frac{1}{2}$ " x 28 $\frac{1}{4}$ " x 18"

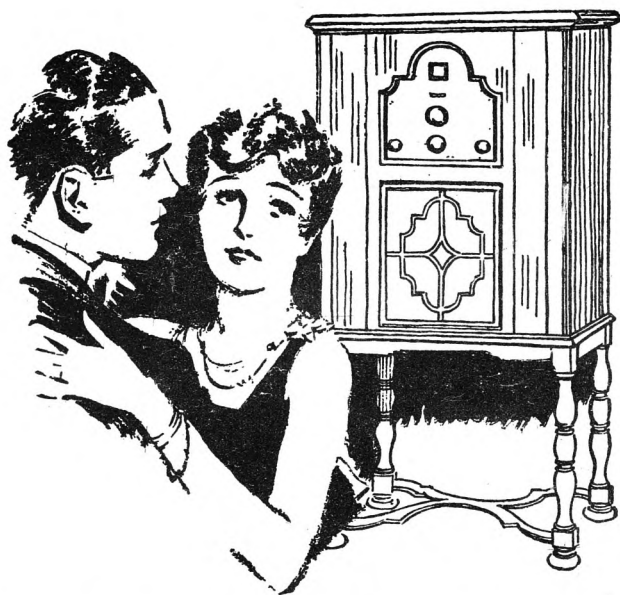
*List Price, including Dynamic Speaker,
 less tubes: \$195.*



Model C-1. Radio and Electric Phonograph.
An exact reproduction of an Italian Credenza, handsomely carved from solid walnut, with rich polychrome motifs. Built-in record containers. Special super-power amplifier using two "250" tubes and two Dynamic Speakers. This model is the acme of sound reproduction.

Size 48 $\frac{3}{4}$ " x 43" x 20"

*List Price, including two Dynamic Speakers,
 less tubes: \$1,100.*



EDISON RADIO

AND RADIO-PHONOGRAPH COMBINATIONS

Think what the name Edison means in science—
think what the name Edison must mean on a
radio. It means electrical correctness and flaw-
less performance, for today, for tomorrow and for
the years to come.



Thomas A. Edison, Inc., Orange, N. J.

INSTRUCTIONS
FOR INSTALLATION, CARE
AND OPERATION OF

EDISON
RADIO
Receivers

Models R-1, R-2, C-2



*(Electric Phonograph Unit in Model C-2
covered by Supplementary Insert)*



THOMAS A. EDISON, INC.
ORANGE, N. J.

FOREWORD

In presenting the new line of Edison Radio and Radio-Phonograph Combinations to the public, we have aimed to make each receiver the finest expression of engineering research and skill in the art of sound reproduction. A product of exceptional quality, musically as well as artistically, the Edison receiver is offered you with the hope that you will find in it the perfection so eagerly awaited by the world of music lovers.

Please remember that every Edison Radio Set is a sensitive electrical apparatus, built with scientific precision upon a sturdy chassis. It is designed to perform even under extraordinary conditions and to give uniformly good service unless subjected to abuse. Should you at any time encounter conditions which are not fully described and explained herein, do not fail to get in touch with the Edison dealer from whom you purchased your instrument.

Your satisfaction in the ownership of an Edison Radio or Radio-Phonograph Combination is a matter of greatest interest to Thomas A. Edison, Inc., and it is with this thought uppermost that we recommend to your careful reading the following instructions, in order that you may become fully acquainted with the proper installation, care and operation of your Edison receiver.

GENERAL DESCRIPTION

Models and Accessory Equipment

MODELS

Models R-1, R-2 and C-2 have been designed to operate on electric power lines varying from 90 to 130 volts, 60 cycles, alternating current. (These models are also available for 25 cycles at slightly increased cost.)

Models R-1 and R-2 are equipped with a Phonograph switch on the front panel and input jacks on the rear of the chassis for the connection of an electric pickup.

Model C-2 comprises both Radio and Electric Phonograph, being equipped with an Edison designed pickup, which plays both lateral cut and hill and dale records.

DYNAMIC SPEAKERS

All of the above models employ the new type, extra size Peerless Dynamic Speaker. This speaker, together with the improved power amplifier and radio frequency units used in all of the models make it possible for one to enjoy reproduction over the full musical tone range from the lowest tones of the organ to the highest notes of the piccolo.

CABINETS

All cabinets are built of selected walnut stock, in our own wood-working plants, with the superior craftsmanship so long associated with Edison products. Each model represents the mature experience of competent designers who have created strictly up-to-the-minute pieces of artistic furniture to harmonize with the decoration of any home.

TUBES

Experience has proven that Radiotron or Cunningham tubes possess the characteristics so essential for the best performance of the Edison Radio. The owner is therefore cautioned against the use of other tubes whose characteristics are questionable. When such tubes are used for replacement in Edison receivers, inferior reception may result, or the receiver may even be rendered inoperative.

INSTALLATION

Antenna. Ground. Lightning Arrestor

BEFORE MAKING INSTALLATION CONSULT FIGURE 2 — WHICH PICTURES COMPLETE INSTALLATION

Antenna. A Radio set is no better than its antenna—poor reception may often be the result of an improperly constructed antenna. The time expended in the construction of an efficient antenna system will bring gratifying results in reception.

An antenna with overall length ranging from 75 to 125 feet is recommended. Number 14 stranded enamel wire is generally used and is considered most satisfactory.

Wherever possible, the lead-in wire should be supported at a distance of about two feet from the building to the point of entrance.

An outside antenna is recommended for best results, as metal lath or steel construction will often make reception even of local stations difficult. However, where local conditions are favorable, an inside antenna may function with results comparable to those obtained from an outside antenna. This can be determined only by trial.

Ground. The ground connection is also very important. It should be as short as possible. Number 14 rubber covered wire is recommended for this connection. Where it is necessary for the lead to be run under rugs or around baseboards, stranded flexible covered wire may be found more suitable and will serve just as satisfactorily.

Lightning Arrestor. A lightning arrestor must be used on all outside antennae to conform to Fire Underwriters' requirements. This may be located either inside or outside the building, as desired.

INSTALLATION

Location of Set in the Home. Adjustment for Line Voltage. The Kind of Tubes to Use. Insertion of Tubes in Proper Positions. Connection of Receiver to Power Line. Speaker Connections. Adjustment for Minimum Hum.

Location of the Set. It is well to locate the receiver as near as possible to the point of entrance of the antenna lead-in wire, so that this wire may be made as short as possible, eliminating capacity and induction effects which may influence reception.

Caution: Under no circumstances should you attempt to change tubes, adjust speaker, or make any adjustments (other than hum adjustments) when the set is turned on. Damage to tubes and severe shock may result if this point is ignored.

Adjustment for Line Voltage. This receiver has been designed to operate, after proper voltage adjustment has been made, on all voltages from 90 to 130 volts, 60 cycles, alternating current. Before connecting the set to the wall socket the service man should measure the voltage at this particular socket, and if necessary make voltage adjustment on back of chassis. It is recommended that the owner refrain from attempting to make voltage adjustments, as serious damage may result to the tubes if improper adjustment is made.

Tubes. Radiotron or Cunningham tubes are recommended. Models R-1, R-2 and C-2 require the following tubes:

RADIOTRON		CUNNINGHAM	
4 UX-226		4 CX-326	
1 UY-227		1 C-327	
1 UX-250		1 CX-350	
1 UX-281		1 CX-381	

Insertion of Tubes. The customer should exercise care in the handling of tubes and the following diagram should be followed closely when inserting tubes. Unless they are placed in their proper positions, serious damage and destruction of tubes may result. Tubes nearest to front panel should be inserted first.

INSTALLATION

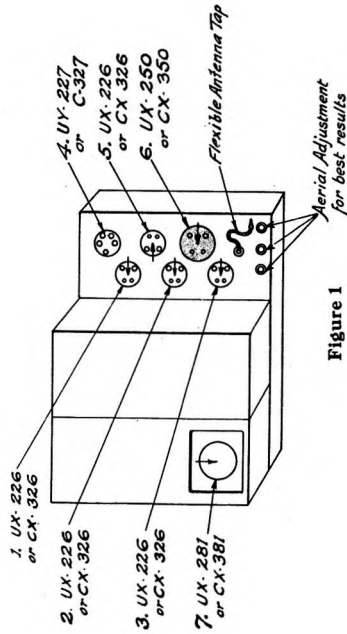


Figure 1

To avoid damage and severe shock, when inserting or removing tubes, power must be off. *To make sure of this, pull the plug from the wall socket.*

Connection of Receiver to Power Line. The standard socket plug provided at the end of cord is to be inserted into wall receptacle or lamp socket. Insert plug on the other end of cord into socket on rear of chassis, as shown in diagram, Figure 2.

Speaker Connections. Speaker connections are plugged in when the set leaves the factory. If for any reason these connections have not been made or have become disconnected, observe diagram in Figure 2 for proper position of speaker plugs.

Adjustment for Minimum Hum. If excessive hum is apparent—and no stations can be heard, it is possible the speaker cables may be reversed. Consult Figure 2, which shows plugs in proper position. Due to varying line conditions and the slight differences in individual vacuum tubes, it may be found that the hum from the dynamic speaker is excessive. To correct this, first reverse the wall plug connection, trying in both positions

INSTALLATION

to obtain minimum hum, then insert screw driver blade in the slotted head of the upper hum adjuster (Figure 2) and turn in either direction. If hum increases, reverse direction of rotation and adjust hum to lowest point. Then proceed in same manner with lower hum adjuster. Best results will be obtained by adjusting the upper one first.

Note: To conform to Underwriters' regulations, a protective switch is installed on the back of the chassis. When back of cabinet is removed this switch opens the power circuit. While making hum adjustments it will be necessary to close the safety switch by hand and hold it in closed position until hum adjustment has been completed.



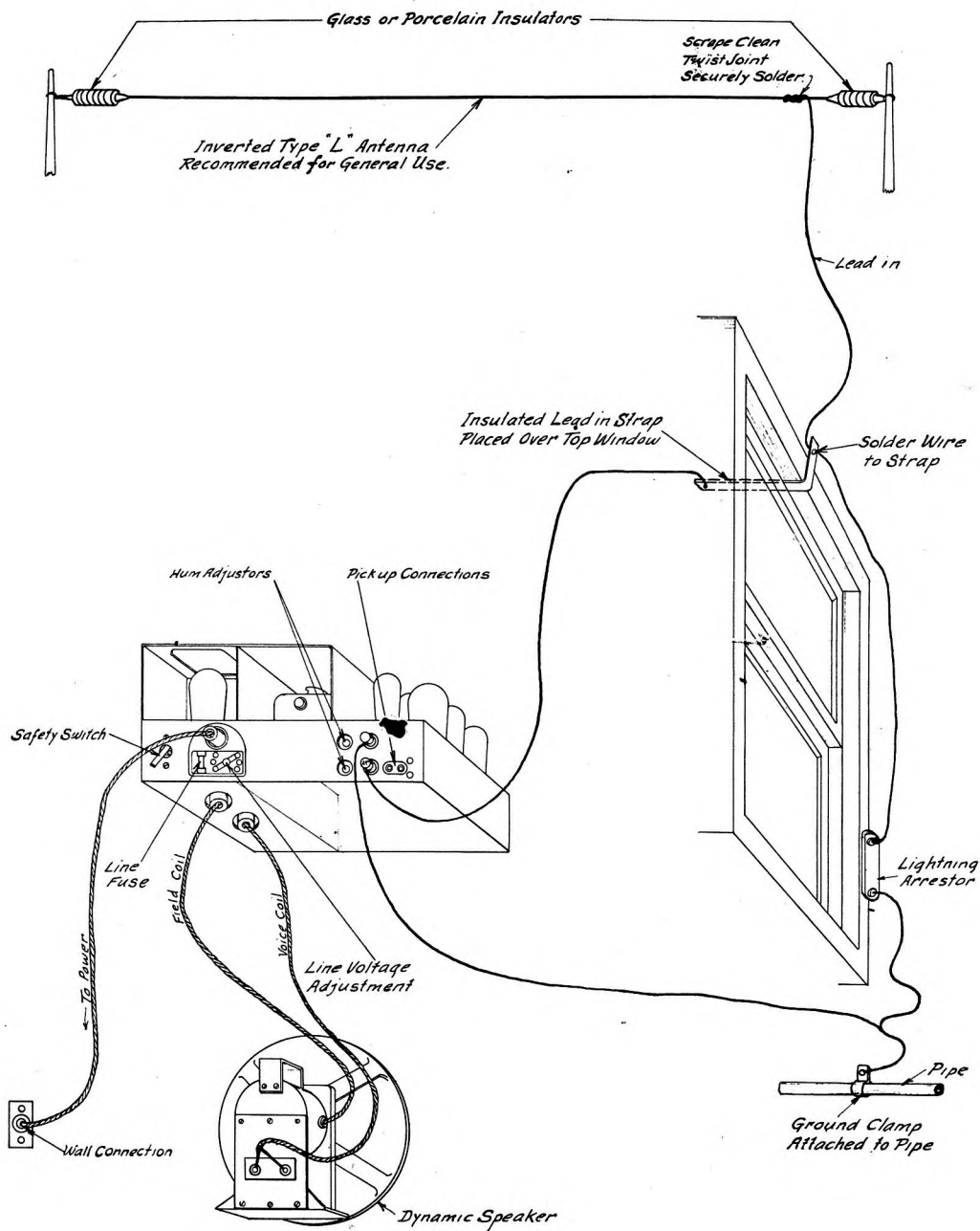


Figure 2

OPERATION

Manipulation of Control Knobs Adjustment of Antenna Tap

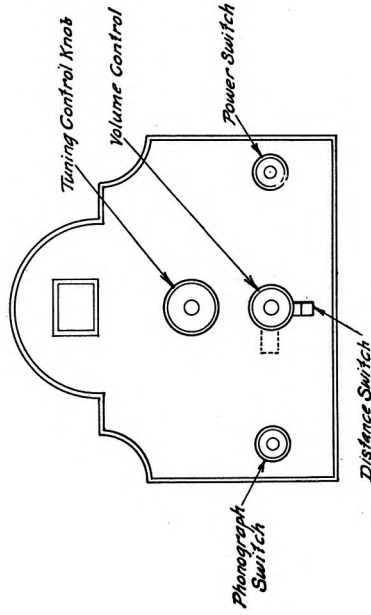


Figure 3

The lower left hand knob on front panel is called the Phonograph switch and should be turned clockwise as far as possible when operating Radio receiver, or counterclockwise if a phonograph pickup installation is to be played.

OPERATION

Turn the lower *right* hand knob clockwise. Illumination of the dial window indicates that power is on. Allow about sixty seconds for the tubes to reach operating temperature, during which time no stations will be heard. Set is now ready to operate.

The upper *central* knob is the single tuning control employed. Manipulation of this knob causes the dial to move and enables you to select any station within your receiving range.

The lower *central* knob controls volume. When turned clockwise, volume is increased. When turned counterclockwise, volume is decreased.

Projecting below the volume control knob is a small lever, controlling a "distant station" switch. If this lever is turned gently down into a vertical position, the set will operate as a radio frequency receiver. To tune for distant stations, turn the lever up and to the left, into a horizontal position. Then turn the tuning control knob to the dial setting for the station you want. Next turn the volume control knob clockwise until a whistling noise commences. Reduce the volume slightly to reach a point nearly up to, but slightly below the point at which whistling occurs. *This is the proper operating point for bringing in distant stations.* (If volume is too great after station has been brought in, reduce it as you would for local stations.) The final adjustment consists in moving the tuning control knob slightly in each direction, in order to locate the exact dial setting where the signal strength of the distant station is greatest.

Adjustment of Antenna Tap. See Figure 1 for position of antenna tap, located on rear of the tube shelf. Three jacks will be observed, any one of which may receive the plug attached to end of flexible wire. The plug should be placed in the position which gives the best results.

POOR RECEPTION

Its Causes and Suggested Remedies

If your set fails to operate, proceed as described below.

IF DIAL IS NOT ILLUMINATED, MAKE THE FOLLOWING INSPECTION:

Examine wall plug connection. Assure yourself that plug fits tightly. If loose, pull out plug and spread the prongs to insure positive contact when plug is replaced.

Make sure plug on the other end of this cord has not been pulled away from its socket in the rear of the chassis.

Make sure that the screen covered frame in the back of the cabinet is in its proper place. It must be pushed in far enough to turn on the safety switch.

A protective fuse is located on the back of the chassis and it may be possible that this has burned out or is loose in its clips. If fuse is burned out, the broken wire may be viewed through the glass, in which case replace with a new fuse. If loose in the clips, remove the fuse cartridge and press the clips together with the fingers, insuring positive contact when fuse is replaced.

IF DIAL IS ILLUMINATED AND SET FAILS TO OPERATE, PROCEED AS FOLLOWS:

Examine adjustable antenna tap on the rear of the tube shelf. It must at all times be inserted in one of the three holes provided for it.

Inspect antenna. In some cases where stranded lead-in wire is used, some of the loose strands may be touching the chassis, or antenna may have been pulled loose from the binding post.

Make sure that the connection plugs from the speaker are firmly pushed into their proper positions on the bottom of the chassis.

Examine the rectifying tube (No. 7, Fig. 1). If this tube is not lighted, or glows with a pronounced blue color, replace with a new tube.

POOR RECEPTION

If all these measures fail and your set refuses to operate, have all the tubes tested by your dealer. If tubes are replaced with no better results, consult your dealer for assistance in locating the trouble.

Poor reception is generally attributed to the set itself. However, in a great many cases poor reception is due, not to chassis defects, but to one or more of the following troubles. It is well to make reasonably sure none of these troubles exist, before calling in a service man.

Noises. Static, more prevalent in summer than in winter, is sometimes annoying, especially when tuning for distant stations. Static results from atmospheric discharges and science has failed to discover ways of eliminating entirely its effects on radio reception.

Static disturbances arising from the operation of household electrical equipment, medical devices, lighting equipment, power machinery, motion picture machines, flashing signs, street car systems, elevators, etc., can in many instances be lessened or even entirely eliminated. First, the source of such disturbance must be located. Your dealer may be equipped to cope with such difficulties and in all cases he should be consulted for his opinion as to the advisability and cost of eliminating them.

Any Radio receiver, if at all sensitive, is subject more or less to the noises mentioned above. Sometimes these noises may be minimized to a considerable extent by special antenna location, construction and proper grounding.

Heterodyning. Whistling sounds accompanying reception from some stations may be experienced. These noises arise from broadcast difficulties, such as shifting wave lengths, etc., and cannot be controlled in receiver construction. Such interference is rapidly being lessened with re-allocation of wave lengths by the Federal Radio Commission.

POOR RECEPTION

Microphoning. Microphonic noises—which may be better termed moaning sounds—usually result from defective tubes, in which the elements have not been securely anchored or have become displaced. Such defective tubes may be located by placing the hand on each tube. If the vibration or moan stops, replace the tube causing the trouble. It is suggested that the detector tube (No. 4, Fig. 1) be checked first, as this tube is most subject to moaning.

Intermittent Noises. When noises start and then stop, it is an indication that some circuit is opening and closing. Such trouble may originate in the antenna system, or with a defective tube. All antenna connections should be examined. If corroded, the connection should be cut away and the free ends scraped clean, a firm mechanical joint made and well soldered. The antenna should be examined along its entire length from the free end to the point of entrance to see that it is not touching any "grounded" objects, such as tree foliage, damp roofs, etc.

Tubes, if suspected of causing noises, should be removed one by one and replaced with new tubes. Occasionally tapping each tube with the set in operation will reveal a defective tube. Tapping this tube will result in scratching noises issuing from the speaker—an indication of corroded or dirty socket prongs, or a loose connection within the tube.

Lack of Volume.

- (a) Incorrect line voltage adjustment. This may be due to the dropping of the line voltage to a point below that for which the set was originally adjusted. In this case, consult your dealer.
- (b) Antenna lead-in may be broken or antenna may be grounded.
- (c) Insufficient volume may be caused by a defect in any one of the tubes. All tubes should be taken to your dealer for test.

POOR RECEPTION

Intermittent Reception. Music starts, then stops abruptly.

- (a) Detector tube (No. 4, Fig. 1) may be defective. Replace with a new tube.
- (b) If internal elements in any tube are displaced, vibration of the cabinet may cause them to touch one another intermittently. This condition may be detected by gently tapping each tube. If music stops, remove the tube causing trouble and replace with a new tube.

Poor Tone Quality. Inspect all tubes. Have them tested. One or more of the tubes in positions 4, 5, 6 and 7, Figure 1, may be defective and cause poor tone quality.

Excessive Hum. Ground lead may be disconnected, or broken. Also see paragraph on hum adjustment, under "Installation."

Fading, or Unsteady Reception. Where the incoming music or signals fluctuate in volume, it is usually due to atmospheric changes. Some stations may build up to maximum volume, then decrease to a minimum, or disappear entirely. Local reception is not usually affected in this manner. No remedy can be applied at the set for fading signals.



Supplementary Insert

for

INSTRUCTION BOOK

on

EDISON RADIO RECEIVERS

*Care and Operation of the
Electric Phonograph Unit
in the Edison Radio-
Phonograph Combination,
Model C-2*



THOMAS A. EDISON, INC.

ORANGE, N. J.

CARE AND OPERATION OF THE ELECTRIC PHONOGRAPH UNIT IN THE EDISON RADIO - PHONOGRAPH COMBINATION, MODEL C-2

Radio. The installation and operation of the Edison Radio is covered in the main part of the Instruction Book.

Pickup Connections. In the back of the set are two pickup connections in which are inserted the tips on the ends of the wires leading from the phonograph unit. (See Figure 2).

Playing of Hill and Dale or Edison Records. To play the Hill and Dale or Edison type of record, no needle is required. Upon examination of the pickup head, it will be found that there is a small projecting arm which carries a diamond point. This is used to play Edison Hill and Dale Records. Simply place the diamond point in the first groove of the record, which has been placed in playing position on the turntable.

Playing of Needle Type Records. Lift the pickup head and turn it in a clockwise direction to a horizontal position. The bottom of the pickup has, in addition to a diamond point, a hole for inserting a needle. Loosen the set screw which protrudes from the front of the pickup head and insert the needle. Tighten the set screw until the needle is firmly held—return the pickup head to its original position and play as usual.

Needles. For best results use a medium-tone needle. Loud and extra loud needles are not recommended for the Edison pickup.

Speed Adjustment. The small knob located near the turntable in the left front corner of the phonograph compartment controls the turntable speed. (See Figure 4).

Timing Speed of Turntable. The speed of the turntable is ascertained by placing a strip of paper beneath a record so that it projects beyond the edge of the turntable and holding a finger where

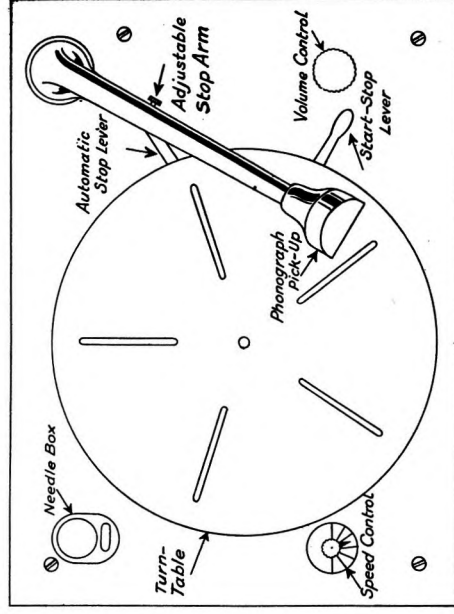


Figure 4

the paper will strike it at each revolution. Have the record playing in order to allow for the retarding action of the diamond point or needle on the record, and count the number of turns in 60 seconds. Seventy-eight revolutions per minute is the correct speed. Adjustment is effected by turning the speed control knob. (See Figure 4).

Starting or Stopping the Turntable. To the right of the turntable a small starting lever projects. Pull this lever gently toward the front of the cabinet to start the motor. When the automatic stop is not used, the motor may be stopped by pushing this lever gently toward the back of the cabinet.

Automatic Stop for Needle Type Records. An adjustable arm, protruding downward will be found in the rear quarter of the pickup arm. The position of this adjustable arm changes as the

adjustment screw is turned. Place the pickup so that the needle rests from one-eighth to one-quarter inch nearer the center of the record than the last music groove. Then adjust the stop arm until it touches the automatic stop lever. The stop is now set to operate automatically when the record is played in the usual manner.

Operation of the Radio-Phonograph Switch. (See Figure 3). On the front of the set in the lower left hand corner is the radio-to-phonograph change-over knob. When this knob is turned clockwise the radio is connected for operation. When the knob is turned counterclockwise, the phonograph is connected for playing records.

Volume Control on the Phonograph Unit. For the location of the phonograph volume control see Figure 4. The knob controls only the volume of the electric phonograph. The volume control on the front panel, which is used for radio, has no control over phonograph volume.

Operation of Records on the Edison Phonograph Unit. Every make of disc record can be played on the Edison universal pickup, through the ingenious new principle found only on Edison combination models. However, just as one finds it necessary to adjust the volume control when tuning in different radio stations, it will be found that the most pleasing results on certain Edison Hill and Dale Records are obtainable when the volume control is set at less than maximum volume.

It must be realized that the operation of the phonograph unit depends upon the functioning of the entire radio set and tubes. Furthermore, it is necessary to have the correct line voltage to obtain the best results, both as regards the tubes and also the reproduction due to the motor speed. If trouble develops, have all tubes tested. If the tubes are in perfect condition and the trouble has not been eliminated, consult your dealer for assistance in correcting any difficulties.



Model R-2. Radio with Dynamic Speaker.

Simplicity brought to a new perfection. The cabinet is in blended walnut finish, relieved with burl maple panels. A graceful piece of furniture which reflects credit on the good taste of any householder.

Size 42 $\frac{1}{2}$ " x 22" x 16"

List Price, including Dynamic Speaker,
less tubes: \$260.



Model R-1. Radio with Dynamic Speaker.

Charmingly compact, it adjusts itself ideally to the modern home. . . . Blended walnut finish and panels of burl maple attest its handsome quality, with beauty enhanced by controls of inlaid maple and trimming of statuary bronze. The doors fold back flat against the sides.

Size 46" x 22 $\frac{1}{2}$ " x 18"

List Price, including Dynamic Speaker,
less tubes: \$315.

THE EDISON RADIO

—long awaited—is now a thrilling reality!

AS was widely predicted, the Edison Radio is advanced, electrically correct, and efficiently built. It is simple to operate, staunch and dependable. It is beautiful to the eye, richly gratifying to the ear. It presents the science of radio in that state of perfection which so many have awaited before making a purchase. It is the refined result of years of experience, experimentation, research and manufacture. Here, at last, is the radio that you can plug into the house current and forget. The snap of a switch, the turn of a dial, and you are undisputed master of the skies.

* * * *

IT can be said that the Edison is two radios in one. One, a radio of super-selectivity that is the best receiver for local work exclusively. The other, a receiver of keenest sensitivity and a champion distance-getter. The mere turn of a switch changes from one to the other. Radio experts rate this a tremendous improvement—and so will you.

* * * *

NO words will adequately describe the amazing realism, the rich tonal beauty, the startling close-up effect of this new re-

ceiver's performance. Discriminating people who have sought a perfected receiver for many years invariably find their search ended when they hear the Edison Radio.

And there are reasons aplenty. For instance—the Edison Radio has a super-power amplifier using the powerful new RCA "250" tube. It also has a built-in oversize Peerless Dynamic Speaker. As a result, the Edison gives superb quality at all degrees of volume, with startling response on bass notes. It can be tuned down to a baby's lullaby, or raised to the crashing crescendo of a full orchestra.

* * * *

IN the Edison Radio-Phonograph Combination, you find the Edison Electric Amplifying Phonograph—which means music's Recreation in its highest development. This phonograph is electrically driven and is designed to give superlative results on *all makes of records*.

* * * *

IN a day when the buyer is confused by the multiplicity of manufacturers and models, it is highly reassuring to buy a product backed up by a company whose very name is a guarantee of fair dealing, stability and value.



This leaflet was kindly loaned to the Talking Machine Review
Machine Review-International, by Jim Walsh.



For the first time !

ENGLISH RAGTIME

a discography by

Edward S. and Steven Walker

An original work in a new field, Recordings of English Ragtime and Syncopated Music 1898 to 1920. Rare photos of The Ragpickers, Olly Oakley, Murray's Ragtime Trio, Joe Morley, etc. etc.

Price £1.05 including postage

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EDITORIAL

It was my intention to have this magazine in the post to you by the last week in February, in an attempt to catch up on my schedule. But other people have conspired against me! Using an electric typewriter to prepare the stencils has become a hazard with so many hours of electricity cuts during the miners' strike when I have to do it in the limited hours available to me after my day's work. I have just lost six hours of electricity on a Saturday and am typing like a madman on a Sunday until I am cut off again! I could always use a manual typewriter, with some loss of quality of appearance, but I am trying not to! After the stencils are prepared, they must go to the printer who in his turn depends upon electricity. Thus I ask you to kindly accept whatever magazine reaches you, whenever it reaches you, as an 'emergency - issue'. Ultimately, things may have better results than the pessimistic view I have today! BAD MONDAY will be 6th March next, for on that date our postal charges increase yet again after only just over a year. It appears that it will have the effect of doubling the cost of sending the magazines inside the British Isles, for the minimum weight-scale is to be reduced from four to two ounces. Other rates will also increase. This will have an adverse result on our hobby which depends so much upon postal communication with each other. Unfortunately this is not the only item which keeps increasing in this crazy world. To give an idea of the postal bill of 'The Talking Machine Review' . . . the total for 1971 was approaching £600. (Roughly translated into U.S. dollars this becomes \$1500). Because last year's postal increase, as well as this year's, were announced after the date when the majority of subscriptions were renewed, our financial reserves are "strained". Added to this, Mr. Nixon dealt us another blow by devaluing the dollar at a time when we could not immediately rectify matters. "How can I help?" you may say. The best positive way is to each enrol one more subscriber. Certain basic costs remain unaltered whether there are 200 readers or 2000. For example, cost of stencils, printer's setting-up, photographic work. . . . So, off you go with your advertising placards to draw them in from the highways and byways. I should hate to discontinue the magazine, but a world of ever increasing costs tends to work to the pleasure I normally derive from producing the Talking Machine Review. And a final admission; in trying to catch up with the magazine I know that I am in arrears with correspondence to good folks all over the world, but I am winning !

VERTICAL CUT CYLINDERS & DISCS

A CATALOGUE OF ALL 'HILL-AND-DALE' RECORDINGS OF SERIOUS
WORTH, 1897 - 1932 CIRCA, BY VICTOR GIRARD AND

HAROLD M. BARNES

AVAILABLE FROM Ernie Bayly, 19, Glendale Road, Bournemouth BH6 4JA, England.

PRICE £6.10 (/\$ 18) INCLUDING POSTAGE

It is good to see this excellent book back in print and you should not delay if you wish to obtain a copy for the previous edition (in 1964) was quickly snapped-up.

The first part of the book is devoted to a treatise on the Pathe Company, which is very detailed and must be the best essay upon that company printed anywhere. As well as Pathe material, this book lists, in its 200 plus big pages, Bettini, Columbia and Edison cylinders. (This is published by The British Institute of Recorded Sound)

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LETTER TO THE EDITOR

Dear Mr. Bayly,

Among the different labels on which Peter Dawson appears are G&T, HMV, Ariel and Zonophone. I have recently found a ten-inch record of him on PELICAN RECORD. I feel that this is unusual. It is P35 having The Pipes of Pan(2023) / Unless (2433). The label is the usual purple at the bottom of which is written 'Universal Record Syndicate'. It would have been made prior to 1914, and the actual recording is terrible. Can anyone supply details of how Mr. Dawson came to be on this label and any other details?

Sincerely, Derek Pam, 204, St. Fabian Tower, Iris Way, London E4 8RB
(Your Editor will be pleased to print any interesting replies).

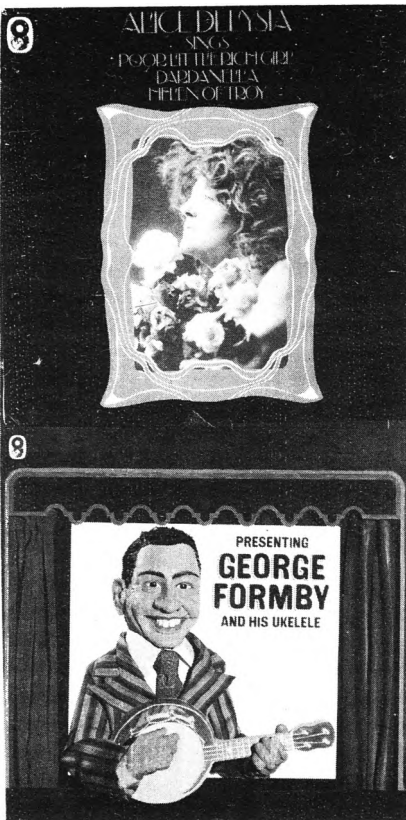
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RECORD REVIEWS BY ERNIE BAYLY

GEORGE FORMBY & His Ukelele World Record Club SH 151 (mono)

Isle of Man/Hi-tiddly-hi-ti Island/Blue eyed blonde next door/Lancashire Hot Pot Swingers/
Oh don't the wind blow cold/Bless 'em all/I'd do it with a smile/Barmaid at the Rose & Crown/
Ordinary people/I'm saving up for Sally/Pleasure Cruise/On the beat/Hitting the high spots now/
I always get to bed by half-past nine/On the Wigan boat express.

No, this is not just another George Formby disc! This artiste reached the height of his fame in the late 1930's and early 40's in popular films. He had begun on the stage in the 1920's under the shadow of his late father's reputation from which he had to escape to avoid comparison. With the assistance of his wife Beryl he learned to play the ukelele with great dexterity to become a top-line singer of comedy songs with his own accompaniment. His films followed a routine pattern of a simple plot laced with George's comic antics with 'pauses' interwoven to allow a few songs. He also appeared on the Variety Stage where he performed a jolly act. His health deteriorated towards the end of his life but a year or two before his death he and Beryl toured with a play of mediocre plot, but which gave opportunities to sing and play. Microphones hidden among the scenery helped his failing voice - yet I was astounded by his sparkling playing, which he heard to great advantage throughout this record, where he takes many solos. I find myself repeatedly singing "I'd do it with a smile" which has a rather tender melody. I feel that a couple of songs have not worn so well over the years, for instance, the Wigan boat express (a train) could have made a shorter journey! Morals and outlooks have changed since these were recorded so that the "naughty" couplet which George inserted into most songs pales to insignificance when compared with things affronting us in our own homes



at times via television. However, I still prefer George's milder mischievous humour. But, there are some good songs here. Although I find fault that there is no discographical data on the sleeve, I imagine that these are transferred from Regal - Zonophone. Transferred excellently once more by A.C. Griffiths. The accompaniments were often groups hastily brought together for the recording studio. I recall Alfie Noakes telling me that he was called on the telephone one Sunday morning to provide the trumpet part for some of George's recordings, rushing to the studio by taxi. (He similarly accompanied Florrie Forde!) - But that is another story. The two songs from "Zip 2 Goes a Million", "Ordinary People" & "I'm saving up for Sally" show George at the end of his career, but singing delightfully, accompanied by the Palace Theatre Orchestra conducted by Debroy Somers. I recommend this to George Formby of 'Variety' fans.

Do not delay for this and the next record will be deleted very soon.

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ALICE DELYSIA World Record Club SH 164
 Cliquot/Summer Days/Habanera/Dardanella/You'd be surprised/Night was made for love/Garden of make believe/Helen of Troy/Poor little rich girl/ That means nothing to me/Babbling You/Every woman thinks she wants to wander, and a medley of successes.

How does a record company decide upon what to

select for re-issue on to LP from its store of 78's ? There are certain things which are 'perennials' in any age, of public taste. Here we have a very important artiste of the Musical Comedy world who was a big appeal "between the wars", but as there is less of this type of show nowadays, Miss Delysia has slipped into retirement quietly unnoticed like her fellows. I was delighted to see this reissue which must have taken courage to release, for despite the stature of Miss Delysia, a reissue of this type must have limited sales appeal when compared with the monsters who sell in hundreds of thousands. This is the type of record which deserves support from anyone with even a tiny pinch of nostalgia about him. Miss Delysia first appeared in Paris in 1903 and in London in 1914. Although no recording dates are given on the sleeve, we assume that they coincide with her shows, so the earliest in this collection is the delightful "Summer Days" from 'Pell Mell' of 1916. It is refreshing to hear "Dardanella" as a wistful song rather than a dance/jazz band number. Also from 'Afgar' is the capricious "You'd be surprised". What is it that the French have that they can impart such a saucy charm into songs like this? Similarly I like "That means nothing to me" and "Ninon" (in the medley). Miss Delysia had the same quality as Yvette Guilbert in that she could make a very simple piece come to sparkling life. When listening to 'Ninon' I recalled Miss Guilbert's 'The Keys of Heaven' in which she made a dull school-song suddenly become a cheeky song for say, the Folies Bergère. All but the last two selections are acoustically recorded, and I assume are taken from

H.M.V. and Columbia. There are some excellent notes by Dudley Scholte and the list of titles also gives the names of the sjows from which the tunes are taken, as well as the accompanying orchestra and conductor. Although some of the early recordings have a quiet and distant quality about them, they have all been excellently remastered by A.C.Griffiths, whose work I am pleased to bring to your attention. Go and buy this important re-issue before it is deleted, and so encourage more of this sort of item to be re-issued.

Maurice Chevalier

The death of Maurice Chevalier occurred at the beginning of the year, and in looking for a picture to use as a tribute I chose the sleeve of a record he made c.1962 upon which he recalled some songs of Henri Christine composer of many fine tunes for French Musical Comedy, etc. The picture shows M.Chevalier seated at the top of the Arc de Triomphe with the famous Champs Elysées stretching into the background. He was essentially Parisian, in an older suburb of which city he was born. His start was in the Menilmontant area, where his father left the family while Maurice was sti;; very young, was very hard. At about twelve years of age he thought he could earn more money by singing in the cafés, which he did. By studying men of a generation before himself, such as Mayol, Dranem, Bruant, et alia, he improved his style - improved in the quality of cafés and clubs in which he worked until he reached the Eldorado. His next major step was to the Folies Bergère in 1910 where he starred with Mistinguet. This put him into the French limelight, and then after his return from a prisoner of war camp in 1918, he soon conquered London at the Palace Theatre in 'Hullo America'. But, in films it was 'The Love Parade' with Jeanette MacDonald which completed his conquest of the world. During World War II he remained in France performing, in his way trying to maintain the French morale until the day of liberation, for which some people wrongly misunderstood him. His cheerful nature pervades his songs. I do not recall that he ever sang a sad song. Some are nostalgic or reflective perhaps, but never sad. Most are quite gay. In 1958 he seemed to start his career all over again when he appeared in the film 'Gigi'. After this he toured delighting audiences with his one-man show. He came to Bournemouth just before his eightieth birthday, where he held us spell-bound for an evening assisted only by his pianist, Fred Freed. It was difficult to realise his age as he sang, told jokes or danced about the stage. I confess that he was a man with whom I would very much have loved to chat, but could never get near enough! My tactic of visiting the dressing room at Bournemouth was thwarted by about 300 others with the same thought in mind! Quentin Riggs (now resident in California) and I motored to Chevalier's home in a lovely wooded suburb of Paris, but he was away on tour when we called. We have a few photographs taken outside as a souvenir. Why wish to see him? His shows always gave the impression that he was working hard to entertain each of his audience individually, he was gay and captivated his audience, sending them home happy and feeling in good spirits. This is an art. That is why we salute Maurice Chevalier here.

What have we left to remember him by? There are films which preserve him visually and audibly. On record he began with one song from 'Hullo America' on H.M.V. in 1919 to be followed in 1921 with a few acoustic Pathés on the chestnut coloured label, which included songs from such shows as DÈ - DÈ, in which he starred with Alice Cocca and Urban. He also recorded for Salabert, HMV (British and French) as well as for RCA.

Latterly, on LP he recorded for CBS. Throughout, he recorded in both French and English. It is difficult to recommend a record to represent Chevalier, he made so many. Of the latter-day records, perhaps the Christine collection which graces our front cover. It includes some good songs like 'La petite Tonkinoise', 'Elle porte un nom charmant', 'Elle n'est pas si mal que ça' and 'A la Martinique'. If you want earlier recordings, look out for 'Louise', 'Valentine', 'Ma Pomme', 'Si j'avais su', 'Mon Ideal (My Ideal)', 'My Love Parade', 'What would you do?' and so on. (A word of warning: I do not recommend the LP reissue which includes 'La Marche de Menilmontant', 'Folies Bergere' which has appeared on various RCA labels and World Record Club. It is not well transferred and some of the speeds sound wrong. I do not know whether the transfer was made in France or USA). Ernie Bayly.

OUR ILLUSTRATIONS

Many of our illustrations are explained in the text.

In 1928, although it is not generally known, the Edison Company produced radio-phonographs (in some countries known as radiograms). Our brief mention of this brought rapid response from Major Annand and Mr. Walsh who loaned leaflets, which are shown on pages 161-164 and 176. Separately you will receive a supplement reproducing other leaflets of a more technical nature which were loaned by Messrs. Hatt, Heckard and Walsh. We are grateful to all of these gentlemen. We had hoped to include the supplement with this magazine, but may defer it owing to uncertainty of electricity supplies.

We recently found a leaflet portraying the AUTOPHONE. We know nothing whatever about this product which looks so interesting. Can someone tell us more? The text on pages 171-2 is the original size. We had pages 170 and 173 enlarged to give a better view of the instrument. The Edison Talent pictures are taken from a copy of the Edison Phonograph Monthly. The three artistes were well-known around the New York area before being invited to the Edison studios. Mr. Randolph was a church and oratorio singer, while Mr. McCormack, after training under White, Stevens and Mazzio joined the Aborn Grand Opera Company to launch his professional career.

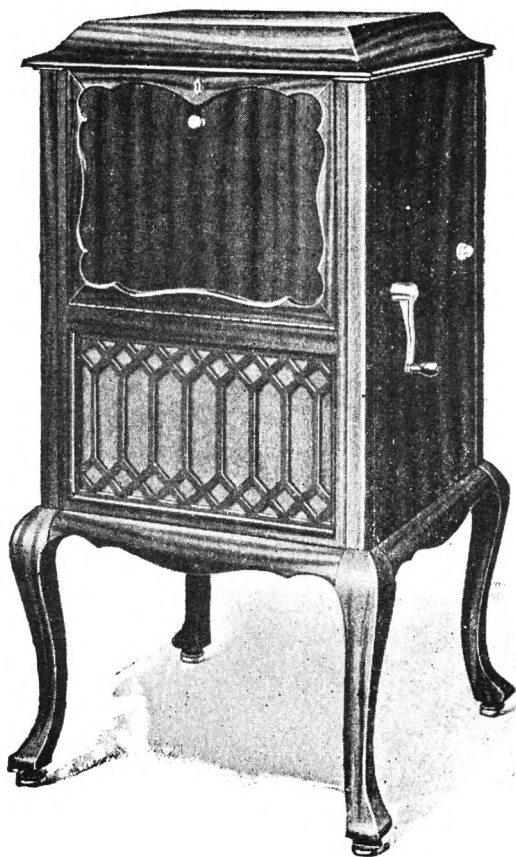
Reverting to the Autophone, as it mentions the new Edison Blue Amberol cylinders, it would seem to date from circa 1912.

RECORD RESEARCH

Frank Andrews has submitted another article on the current and prospective research which we hope he will not be hurt if we leave over until the next issue - because of some new developments which we must discuss with him, but the current emergency (!) demands we do not delay. However, we shall distribute a list of "blanks" which need filling in our British record compilations to our readers in Europe and British Commonwealth to which British records went commonly. We will gladly send a copy to any other collector anywhere in the world who feels he can help with such makes as Beltona, Dominion, Cinch, Zonophone, Columbia DX, Columbia A, Acc, Actuelle, Aeolian Vocalion, Broadcast, Columbia Rena, Crown, Decca F, Duophone, Fonotipia (including band & orchestral), HMV B, C, D, E, series (including non-vocals), Imperial, Lyceum, Millophone, Pathe centre start, Panachord, Tower, Zonophone.

WANTED AT ALL TIMES articles for the 'Talking Machine Review'. We should particularly like articles about how YOU have carried out repairs, restoration, etc. to phonographs and gramophones, etc., as well as articles about artistes, records and the machines you play them on.

IDEAL HOME ENTERTAINER



THE AUTOPHONE

IDEAL HOME ENTERTAINER THE AUTOPHONE.

THE Autophone is a new and wonderful musical instrument that plays *automatically* the highest quality of music from phonograph records. It gives one selection after another, consecutively, *requiring no attention or handling* other than winding the motor about every half hour of actual use. No exchanging of records and needles; no stopping of the machine. It goes right ahead and plays all the records itself, without anyone touching it. It gives a vast variety of vocal and instrumental musical entertainment without exacting the slightest effort or inconvenience. **IT DOES ALL THE WORK ITSELF.**

The mechanism is simple and perfect in every detail. **IT IS PURELY AUTOMATIC.** Twelve records are placed on the wheel, the motor is wound, and the pull of a button starts and plays all twelve records *automatically* one after another. Or, if preferred, the button can be set so that the machine will stop at the end of the record being played. Any desired record may

be played if the continuous program is not wanted. All or any of the records may be removed and others substituted easily and quickly. The operation is so simple that no mistake can be made. Children do it as well as grown people.

DIFFUSION OF MUSIC

Experts have sought to get *diffused music* for twenty years. At last this is an accomplished fact in the Autophone. The music does not sound as though sent through a megaphone, or as one speaking through a funnel made with the hands at the mouth. *It is as perfectly diffused as the unobstructed voice. The tone is entirely new.* It excels in enunciation, purity, sweetness, and, above all, **NATURALNESS.** There is no scratching, no scraping, no metallic or horn effect, nothing but true reproduction of the natural human voice and musical instruments.

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The Autophone was first to use a **DIAMOND POINT reproducer.** A genuine diamond is used, consequently there is no wear or changing. It is permanent.

AS A HOME ENTERTAINER

The Autophone is the IDEAL HOME ENTERTAINER. The music can be enjoyed in comfort and ease, the instrument *automatically* giving one selection after another. When the conversation lags, it fills in the gaps. *There is no interruption to stop or start the machine.* It takes care of itself. Conversation need not be restrained. The variety of entertainment is almost inexhaustible. It includes a natural and faithful reproduction of every musical instrument, of the human voice, grand opera, classical studies by old masters, musical comedies, sentimental and popular songs, vaudeville, minstrels, the best orchestras, instrumental solos and an endless variety of other selections.

It is ALWAYS READY FOR AN IMPROMPTU DANCING PARTY; it adds to the pleasure of a meal; is an important help in entertaining; and, by use of educational records, becomes an ally of the school teacher.

RECORDS

The making of records has just been revolutionized. The new Blue Amberol records made by Thomas A. Edison, Inc. as

well as the new U-S records, are a revelation. There is simply no comparison between them and old style records, and they are superior to all other kinds. They also have the important advantage that *they do not wear out and do not break.* They will last a lifetime. The moderate price of 50 cents for Standard Selections and 75 cents for the finest Grand Opera records (superior in quality when played on the Autophone to \$6.00 and \$7.00 disc records) bring them within convenient reach of all and make it easy to carry a large assortment.

AS A PIECE OF FURNITURE

The Autophone is a desirable acquisition, simply as a piece of attractive furniture. The case is beautifully selected and faultlessly finished Mahogany, both inside and outside; the outside hardware is genuine gold-plated; the inside mechanism beautifully nickel-plated. Everything is of the highest class.

Model No. 200 Price \$200.

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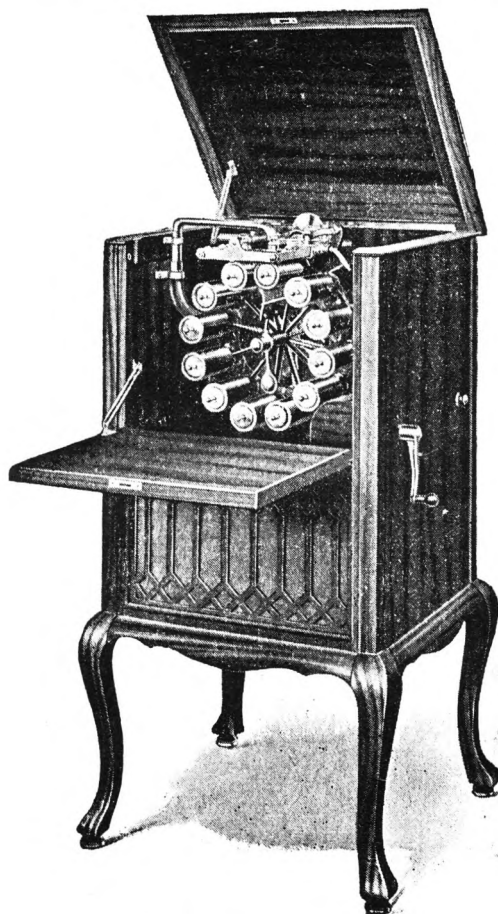
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THE AUTOPHONE



Model No. 200

Price \$200

Height, 47 in.

Width 24 in.

Depth 23 in.

BOOK REVIEW - AN IMPORTANT REPRINT

by Ernie Bayly

THE PHONOGRAPH AND HOW TO USE IT, including the Openeer Papers & Phonograph Short Stories. (Being a short history of its invention and development containing also directions, helpful hints & plain talks as to its care and use etc.) 180+ pages 8½" x 5½"

This is a quality reprint of the 1900 book published by the National Phonograph Company in 1900. Mr. Koenigsberg, who has sponsored this reprint, has given us a publication which must be slightly superior to the original for it is so well produced - and one could never hope to find new copy of the original after 70 years.

The first section of the book quotes some ancient "soothsayers" predicting the birth of a machine to store sound, but becomes factual by mentioning Charles Cros, Leon Scott and F. Fenby, who were working a few years prior to Edison's great discovery in 1877. Next we see various early models of the phonograph including a water and a treadle model. Chapters then follow about each model extant in 1900: Gem, Standard, Home, Spring Motor, Concert, M and E Electric, and Coin Slot models. There are also chapters dealing with batteries, repeating attachments, shaving dictating, reproducers. All of these are extremely informative, detailed and well-illustrated. The Openeer Papers are somewhat like lectures in stories, for as the "tales" unfold, various hints are imparted, upon how to make cylinder recordings, how to use when studying languages, and how the phonograph can be an aid to 'the Arts of Stenography and Typewriting'. Hints upon maintenance occur all through the book, making it a very handy 'service manual' to have around as well as for its historic interest. This is a fine, hard backed book for your shelves.

This will be a limited edition like all the other reprints that are around/or have been around. Do not sit there until the time comes when you wished that you had bought it. (I just cannot count how many collectors have written in wishing they had bought 'From Tinfoil to Stereo' and asking if I have a spare copy perhaps!!!!) Do not be wise after the event, I recommend you to buy a copy now. The original is rare as the proverbial hen's teeth !!!

The price is \$12.95 including postage anywhere in the world, from Allen Koenigsberg, 1532 Ocean Avenue, Brooklyn, N.Y. 11230, U.S.A.

CATALOGUE REPRINT

Ernie Bayly

The Canadian Victor-Berliner catalogue of 1912. 32 pages.

The catalogue gives us a photograph of the Montreal factory and then some facts about the Canadian branch of Victor from its establishment in 1900. The Victor 'tapering arm' is shown and explained. We see illustrations of external horn machines and some 'hornless' table and floor-standing models. Also for sale were needles, fibre needles & cutters, soundboxes, albums, a few records for all tastes are listed in the final two pages. This is another 'quality' reprint and includes a faithful reproduction of the coloured borders to the pages. Another reprint you should have to fill in the picture of what the 'Victor Group' was doing in Canada. The Price is \$3.00 from G.P. Reithmeier, Apt. 611, 411, Duplex Avenue, Toronto 310, Ontario, Canada. Price includes postage....

WINNER SUPPLEMENT 7 is typed, but might not be ready to circulate with the magazine owing to the current emergency.

WANTED TO BUY ALWAYS Catalogues and supplements of records, cylinders, piano rolls, player pianos, musical boxes, phonographs, gramophones, accessories, automata, etc.

ERNIE BAYLY, 19, GLENDALE ROAD, BOURNEMOUTH BH6 4JA, England

THE TALKING MACHINE REVIEW International, Editorial Address, 19, Glendale Road, Bournemouth, BH6 4JA, England.



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SPLENDID, NEW EDISON TALENT



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B.A. Rolfe standing beside an Edison radio-phonograph, being the front of an Edison record supplement kindly loaned by Major H.H. Annand.